



1920 WALTER C. ALLEN 1974

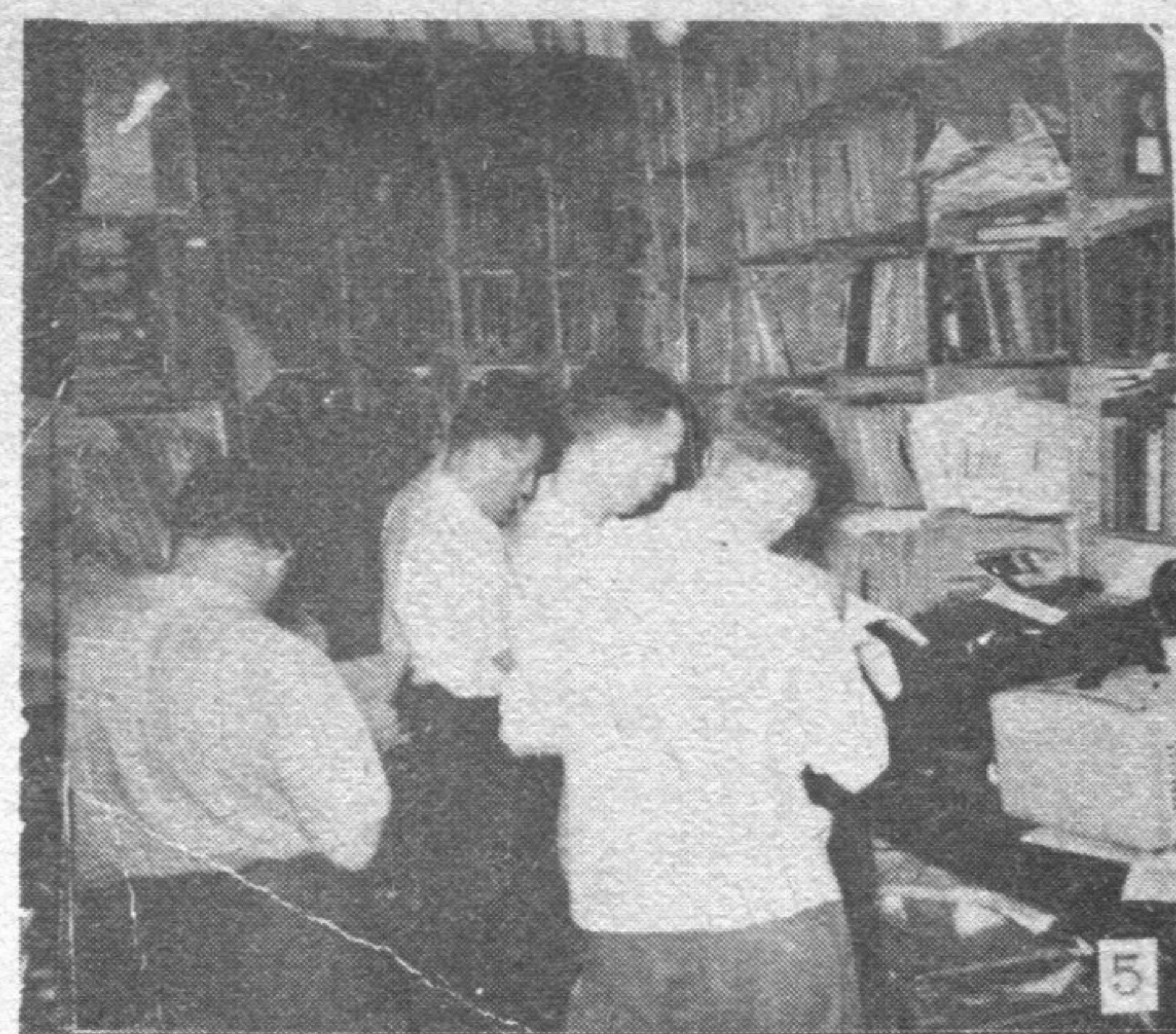
On Dec. 23, 1974 we lost a brilliant colleague and good friend. He just turned 54. Walter C. Allen was one of the greatest jazz discographical statisticians and research historians. His scientific inquiry into the documentation of the golden age of the popular Black musical experience was duly impressive and rewarding. There is no doubt that his intellectual acumen and zeal helped build the budding field of Jazz Discography into its present position as a near-science.

His passing undoubtedly will produce a vacuum for many researchers, both advanced and neophyte, who were dependent on his astute know-how and his most prolific research contributions.

For nearly 30 years his research from A to Z appeared in countless publications and preparatory works. To name just a few we can recall the Grauer-Keepnews, RECORD CHANGER; Orin Blackstone's, JAZZ FINDER and PLAYBACK; the English PICKUP magazine (forerunner of Sinclair Traill's Jazz Journal); and the JAZZ JOURNAL too, with Walter's regular Discomania column. There were also the Collier-Whyatt statistical pioneering DISCOPHILE and the JAZZ MONTHLY, CODA, MATRIX, STORYVILLE and RECORD RESEARCH Magazine. WCA was instrumental in coordinating much of the Paramount Race Record statistics here in the USA which went to McCarthy's JAZZ MONTHLY Paramount 12000 serialization and later on into the most worthy Vreede compiled Paramount book. His pioneering research on Clarence Williams set the wheels in motion for many to ride. His work on KING OLIVER and the eventual publication in his own monograph series with the great discographer Brian Rust set another brilliant structural innovation in the publication of a bio-discography. WCA introduced more monograph book endeavors: Sam Charters' compiled, JAZZ-NEW ORLEANS, an index to Negro Musicians from 1885 to 1957; Howard J. Waters Jr. JACK TEAGARDEN'S MUSIC; AND his own HENDERSONIA monograph which we call "the greatest compendium of information on a black musician ever printed"-651 pages plus***. WCA coordinated with Dan Mahony's pioneering disco research and out came the masterful listing of the COLUMBIA 14000 RACE SERIES.

Oh yes! Walter was there at the beginning of RECORD RESEARCH back in February 1955. (He became a staff member and later introduced his clearing house HENDERSONIA column). We remember the surprise

(cont'd page 2) (Photos identified on page 3)



WALTER C. ALLEN (contd.)

when we presented WCA with an initial copy of our publication, issue No. 1 (just 99 of them were published), at an early RECORD RESEARCH ASSOCIATES meeting which took place at his then Belleville, N.J. home. These meetings which were then referred to as the Syndicate were informal get-togethers for the main purpose of exchanging ideas and information and creating fertile ground for the harvesting of advance research projects. They began in the early 1950s and have come up right to the present day and have had a virtual who's who in the field of discography in attendance. Two of the most ambitious projects to bear fruit from these meetings were the publishing of the great Kendziora-Armagnac, PERFECT RECORD treatise which appeared in RR 51/2 and WCA's HENDERSONIA book. Walter was a founding member and one of its most fervent and steady supporters.

There was another part of Walter C. Allen which we knew very little. We would like to thank his widow Ann for giving us a further insight into the remarkable WCA.

****Len Kirstadt for Bob Colton & RR**

From Mrs. WCA

Dear Lenny and Bob,

Thank you for the opportunity to tell you the personal side of Walter, a side which he never told as he was a private, quiet, shy person who never tooted his own horn about anything. Walter was born in Flushing, New York on November 2, 1920 and he passed away on December 23, 1974 in Pt. Pleasant, N.J. in his 54th year. He left one sister, Olive E. Allen who lives in Norwalk, Conn. He completed his grade school and high school at the usual speed, but entered Columbia University in 1938, graduating with a B.A. in Geology in 1942. Walter enlisted in the Army as an Aviation Cadet in May 1942 and specialized in navigation, and was assigned as Aerial Navigator with the Army Air Force in 1943. He participated in the battles of WW II in Rome, Southern France, North Appenines, Over the Rhineland, Northern France, and over the Ploesti Oil Fields in the Balkans where considerable damage was done to the Nazi oil reserves. His decorations included the EAME Service Medal, the American Service Medal, the Air Medal with 2 Oak Leaf Clusters and the Distinguished Unit Citation. Walter and I were married on June 16, 1946 and we had three children, Daniel, 1947, Susan 1949 and Thomas 1952, all of whom have graduated from college. Walter re-entered Columbia University and earned his M.A. in Mineralogy, and then continued his studies at Rutgers where he earned his PhD in Ceramics. His M.A. was completed in 1947 and his doctorate in 1964. His work experience included jobs with the U.S. Steel Co. in Kearny where he worked in the Research Laboratory from July 1947 to January 1956. He created original methods which were patented by the U.S. Steel and also published several papers on certain processes. From Feb. 1956 to March 1959, he worked for RCA at Harrison, NJ also in the research field. He also did some original work here. Then from March 1959 to August 1962, he worked at Austenal, Division of Howe Sound, at Dover, N.J. Walter entered Rutgers University at New Brunswick and pursued his education in the Ceramics Dept. in September 1962 and graduated with a PhD in Ceramics in Oct. 1964. Walter worked for a while in a consulting capacity at the National Beryllia Corp. at Haskell, N.J. from 1964 to 1966, when he decided to stay with Rutgers University as visiting professor in 1966. Walter became a full time professor at Rutgers teaching ceramic chemistry, and writing papers on processes and programs from 1966 to 1974. In addition to his work experience, Walter served as consultant to the Institute of Jazz Studies, being chairman of discography conferences that were held annually. He not only chaired the conferences, but also was instrumental in contacting speakers, guest artists, and arranging subject matter for the conferences, which he did without extra compensation for his time and effort. Walter was also interested in the young people of the areas where we lived and was Scoutmaster of Troop 91 in Stanhope, N.J. He served as leader, passed boys on their badges, went camping with the boys and also with the men who served on the committees with him. He loved the outdoors and was interested in preserving the open spaces for our future. He was a conservationist of the first water and tried to teach the boy scouts the love of the outdoors. Walter

was a railroad buff, interested in time tables, books and other railroadiana. Walter was a sensitive, loving man, good father and dear husband and companion. I miss him greatly, and feel lost without his guidance. My life really has been enriched by him, and there is no one who could replace him. I'm sure the jazz world is a greater loser, as I know of no one who gave so much of himself to help others in this selfish world.

My best regards Ann Allen

PS (LK note): Ann advises us that she is carrying on for the meanwhile Walter's catalog list of books etc. She requests that interested purchasers should write to her first inquiring about availability before sending remittances.

MEMORABILIA SOURCE SPOTS WALTER C. ALLEN

In the last 15 years WCA heavily fortified his research with an awe-inspiring collection of memorabilia which he exhumed from the general music publications which also included the black newspapers and periodicals of the 20s. He began spreading this information as he did the results of his research statistics and interviews - and everybody was richer for it. We have tokens of this invaluable memorabilia which WCA passed on to us, which we have alphabetized and present here in RR. Looks like we will have at least 2 or 3 installments. Also at the end of this first installment keep your eyes peeled for some fascinating information about a new Bix discovery which ties in with Walt and electronics voice print expert, Dr. Lawrence G. Kersta. - LK

MISS LILLIAN HARDIN IS BRIDE OF LOUIS ARMSTRONG

Miss Lillian Hardin, daughter of Mrs. Dempsey Miller, 3320 Giles Ave., was married to Louis Armstrong of New Orleans, La. They gave their reception at the beautiful Ideal Tea Room, 3218 S. Michigan Ave., on Thursday eve., February 7. The bride was beautifully attired in a Parisian gown of white crepe elaborately beaded in rhinestones and silver beads and Miss Lucille Saunders, a life-long chum of the bride, who was her bridesmaid wore orchid chiffon with silver trimmings. Oscar Young's seven-piece orchestra furnished music for the occasion. Mr. and Mrs. Armstrong are both members of King Oliver's Creole band, who are recording for the Gennett, Okeh and Columbia records. They will leave on Feb. 22 for an extended tour of the big time. The guests present were: Misses Lucille Saunders, Mae Gilbert, Laura Watson, Clara Gunn, Anna Ecton, Ruby Oliver, Myrtle Villavasso, Pauline Kinner, Laura Rawlyns, Messrs. Arthur Rockford, William Spratley, Louis Bustill, Val Harvey, James Hollins, Clarence Lee, Willie Saunders, Fred Hall, Warren Dodds, John Dodds, Bill Johnson, Lawrence Guidry, Dr. Owen Williams, Mr. and Mrs. William Gunn, John Miller, Willie King, Joseph Oliver, Tom Ladinier, Raymond Whitsett and Capt. A. Pitts. The couple received many beautiful presents. - Quoted in full from the Chicago DEFENDER Feb. 16, 1924, p. 9. Includes photos of LA and LH. - Is this the earliest known reference in print to Louis Armstrong? (This is on social page, rather than musical page, prob. accounting for its not being known before.)

BEN BERNIE AND HIS ORCHESTRA

early 1924

tpts - D. P. Bryan, Harold Rehrig

tbn - E. M. Caffrey

saxes - Jack Pettis, A. P. McCullough, Leonard Kavas

piano - Al Goering

banjo/violin - Paul Nito

string bass/tuba - Barry Henson

drums - Sam Fink

- - Billboard, Jan. 26, 1924

BLUE DEVILS ORCHESTRA

Kansas City

tpt - Lawrence Williams

tbn - Ermal Coleman (also leader)

sax - William Murphy

p - Lewis;

vln - Terry Dixon

bass - Walter Page;

d - Crack McNeil

- - from Chicago DEFENDER, Oct. 11, 1924, p. 6; also Oct. 25, 1924.

BILL BROWN'S BROWNIES

NY - Swanee, 253 W. 125 St. - Dec. 1925

tp - Howard Scott, Lake Smith

tb - Bill Brown

sx - Arvelle Harris, John Whyatt

p - Lester Armstead

bj - Herbert Faulkner

vln - Ellsworth Reynolds

dms - Edie Howe

b - George De Leon

ref. Orch World, I:6, 12/31/25, p. 20

BILLY BUTLER AND HIS ORCHESTRA

NY - Mill Club. fall 1925

Co - Gilbert Paris, Charles Johnson

Tb - James Revey

Sx - Ramon Hernandez, Rudy Jackson

Vln/dir - Billy Butler

P - Leroy Tibbs

Bj - James Green

B - Douglas Johnson

D - William Lynch

Orchestra World, I:4, 10/25, p. 16

JOE CANDULLO & HIS ORCH.

NY - Everglades - 1/1926 -

Harry Susnow, tpt; Jerry Salisbury, sax; Joe Candullo, vln; Frank de Carlo, pno; John Montesano, bj; Nick Ferrara, tu; Bill Southard, dms.

ref. Orch. World, I:7, 1/26, ; photo cover I:8, 2/26; Ferrara featured on Bass Ale Blues.

JIMMY COOPER BEAUTY REVIEW

Columbia circuit; Star & Garter Theater, Chi, Oct. 1923

Cornets: James McCleary, Louis Metcalf

Trombone: David James

Saxes: Jazz Curry, Eugene Sedrick (sic)

Piano: Willard Handy (Hamley, Hamby)

Banjo: Walter Temple

Tuba: Dewey LaMont

Drums: Red Muse

Leader: Julien F. Arthur

(Chicago Defender, Oct. 6, 1923; Dec. 22, 1923)

C.D. Feb 2, 1924; same, but Curry on Suzaphone; saxes by Sedrick and Alex Alexander; Kid Johnson, drums.

C.D. March 15, 1924: as for February.

C.D. Aug. 23, 1924: same, but M. Kelly, trombone; J. Curry, tuba; Sedric & B. Smith, saxes; T. Johnson, drums.

COTTON CLUB SYNCOPATORS

A.W. Preer, Dir. David Jones, Mgr.

Cotton Club, (N.Y.)

adv. Orch. World, I:1, 6/25, p. 15

Johnny Hudgens at Cotton Club; w/C.C. Sync. OW, I:4, 10/25, p. 5

COTTON CLUB ORCHESTRA

St. Louis, Mo.

Bobby Barrows, cornetist.

- Orch. World, I:4, 10/25, p. 16

Dewey Jackson, tp, repl. R.Q. Dickerson; add Sidney de Paris; "Scotty" repl. Dave Jones O.W., I:8, 2/28/26 p. 14

NY - Cotton Club orch.

3rd year at Cotton Club. Arthur Boyd, dir;

James E. Smith, manager.

p. 22 - Andrew Preer, ex vln/ldr of CCO, died age 29 at Saranac Lake, NY

(Orch World, II:8, Summer/1927)

JOHNNY DE DROIT ORCH.

May 1924, Just recorded for Okeh.
John De Droit
Paul De Droit
Rudolph Levy
Henry Raymond
Joseph Papalia
Frank Cuny
George Potter

(Photo in BILLBOARD, May 3, 1924.)
(Instruments not named, but pers. corresponds to that given in Rust, II ed. p 164.)

BILLIE FOWLER & ORCH.

NY - Club Alabam
/1925 - to
tp - Augustus Cohen, Seymour Irick
tb - Henry Morton,
sx - B Fowler, Percy Glascoe, Raphael Duchesne
pn - Nat Stokes bj - Clarence Holliday
tu - Lawrence Costner dms - Sam Hodges

(BF to NY 1923; played at Club Tokyo, Early 1925, to Everglades, NY)
ref, Orch. World I:6, 12/31/25, p. 7; photo p 15

BILLIE FOWLER and his Club Alabam Orch

adv. Orch. World, I:1, June 1925, p. 15
BF band at Club Alabam, following Sam Wooding.
Were formerly at La Petite and Everglades, in NY.
BF from Columbus, Ohio. To NY 1923?
Orch. World, I:2, 7-8/25, p. 12

at Club Alabam - OW, 10/25, p 4 & 19; 11/25 p. 17;
12/25; 1/26 p 23; 2/26; 3/26

at Cameo Restaurant, start Sept. 1926: OW,
II:1, Sept. 1926, p. 18

at Avalon Boston, first 2 wks March, OW, II:5
March 1927, p. 13 (TO BE CONTINUED)

***** A New Bix Solo Discovery

Dr. Lawrence G. Kersta who was formerly with the Voice Print Laboratory Corp of Somerville N.J., performed an electronic voice print experiment by comparing the known BIX BEIDERBECKE solos of OL' MAN RIVER (master 400994-A, Chicago, July 7, '28) with a solo on OL' MAN RIVER (master 145722-2, NY, March 3 '28) of LOU RADERMAN and his PELHAM HEATH INN ORCH. We heard about this from Walt Allen who was in contact with Dr. Kersta - and the results of the comparison research was affirmative that Bix was the soloist on the Raderman item.

This was over 18 months ago. Recently there has been a flurry of correspondents querying the validity of this new Bix find. Apparently this fervent interest had become magnified by the entry of the Raderman Ol' Man River recording in our Jan 10, 1975 auction sales list (Issue RR 131). As indicated in the listing the words "New Bix Discovery" and the letters poured in. Even Mary Prioli of the Inst. Of Jazz Studies (Rutgers in Newark - Dana Library) got involved in the fracas. We decided to contact Dr. Kersta. He confirmed his identification of the Bix-Raderman item. He further mentioned that this Bix analysis was performed for jazz researcher, Mr. Tom A McIntosh of 11108 Whitegate Ave., Sunland California 91040 who could give full information regarding their joint research. So take it away. Two more sides were out by Raderman at the Ol' Man River session, they being WHY DO I LOVE YOU and OH GEE! Oh JOY!.. The first title also has that telltale Bix style.

Over 15 years ago we did print an aural evidencing opinion that Bix may be the soloist on the Raderman Ol' Man River.

- Len Kunstadt

COVER PHOTOS IDENTIFICATION

(PHOTO 1) RECORD RESEARCH ASSOCIATES. (SYNDICATE) at Harold Flakser's residence (Oct. 21, 1961 from left to right: bottom row - Mike Zaccagnino, Walter C. Allen, Eugene Earle. Middle Row-Pekka Gronow (guest from Finland), Bob Mantler, Bob Colton, Frank Driggs, Perry Armagnac, Carl Kendziora. Top row- Harold Flakser, Paul Sheatsley, Len Kunstadt, Frank Kelly and Dick Holbrook.

(PHOTO 2) SYND. MEETING Jan '59 L to R: standees - Messrs Armagnac, Kendziora, WCA, Mike Zaccagnino and Sam Charters. Seated - Kunstadt.

(PHOTO 3) SYND. MEETINGS, Columbia Records, Dec '72 L to R: rear- Messrs Sheatsley, Flakser (reading), WCA and Bob Altschuler. Front- Joe Klee, Kendziora, George Blacker with Arthur Newman addressing group.

(PHOTO 4) DISCON '74, Rutgers, New Brunswick N.J. L to R: Larry Lucie, Victoria Spivey, WCA and wife Ann Allen, Mary and husband Peter Prioli and Eddie Barefield. This was WCA's last Discon. He helped secure the services of Barefield, Lucie and Spivey for the guest panelists and entertainment segment of Discon '74.

(PHOTO 5) (a rare picture) A "numbers" session at RR's old 131 Hart St., Brooklyn office (1960 or earlier). In the rear of pic are co-editor Bob Colton and WCA are at the table. Other two in pic are unidentified. Looks like Kendziora in checkered shirt and Armagnac in white.

(PHOTO 6) SYND. MEETING, ca. March '61 at Hal Flakser's residence L to R: bottom row- Bjorn Englund from Sweden, Kunstadt, Sheatsley, WCA and Mike Lopat. Top row- Kendziora, Armagnac and Rotante.

(PHOTO 7) SYND. MEETING (location and date obscure) L to R: WCA, Dick DuPage, Woody Backensto, Frank Kelly and Dick Holbrook.

(PHOTO 8) DISCON '72, Rutgers at Lincoln Centre in NYC. Famous musician and guest panelist Quentin Jackson providing his expertise for WCA.

Photos from Record Research's Archives

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(part of RR issue 129/30) **DETROIT**
compiled by Anthony Rotante Paul Sheatsley
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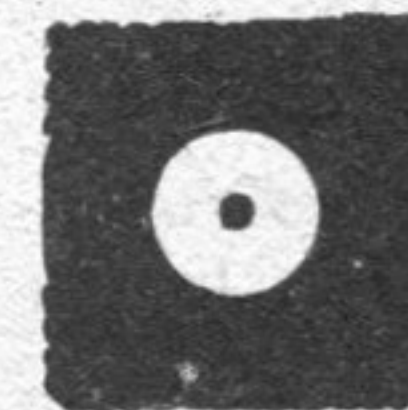
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RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205: published bi-monthly; U.S. and FOREIGN SUBSCRIPTION: \$4.00 for 12 issues. GREAT BRITAIN: 167 np for 12 issues to representative DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS ...

EDITORS - Len Kunstadt and Bob Colton
CONTRIBUTING STAFF: Walter C. Allen, Perry Armagnac, Woody Backensto, John Baker, George Blacker, Paul Charosh, Sam Charters, Bob Davenport, Dick DuPage, Harold Flakser, Barry Hansen, Sheldon Harris, Bob Healy, Frank Kelly, Carl Kendziora, Joe Klee, John McAndrew, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vazoulas, Howard Waters, Ray Wile and Mike Zaccagnino.

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DIGGIN' THE GROOVES

... with bob davenport

So you think you've heard all of the "previously unreleased" Glenn Miller's? -- Well, not quite! For RCA has recently released yet another two record set (CPM2-0693), and they've even included an illustrated booklet. These are all "off the air" items, and some you may be hearing for the first time such as Tex singing "My Melancholy Baby", and Tex and Marion dueting on "Jack and Jill". Also, there is "Jingle Bells" with the singing intro by Glenn and announcer Paul Douglas! For me the best items on the set are the intro to "Chattanooga Choo Choo" in which Glenn, Paul Douglas and Wally Early from RCA are heard, as Glenn is presented with a gold record, the first in 15 years for Victor! Also, a favorite of mine is the dialogue by Glenn prior to "Juke Box Saturday Night", and then the surprise as the trumpeter who follows the lines "listen to the trumpet of Harry James" IS Harry James! --- A great set and every Miller fan should have it.

Back in February of '74 I reviewed an album put out by Ross Wilby in Canada called "Hot Dance Obscurities", and now he has come along with Jazz Studies JS-2. This is "Miff Mole--The Early Years". And once again there is a fantastic cover of all sixteen labels contained in the LP. For me, this is worth the price alone, but if you want more let me advise you that Miff is heard with Red Nichols & His Five Pennies, the Six Hottentots, The Original Memphis Five, Roger Wolfe Kahn & His Orch., and so forth. The selections heard cover a period from 1921-to-1930.

If Len and Bob would give me an entire issue I doubt if I could fit in all the glowing prose I have for Alan Roberts and his Sunbeam label, and especially the fine BG reissues, such as SB-111, "Benny Goodman Accompanies the Girls". The "girls" being Annette Hanshaw, Ethel Waters, Lee Morse, and the Boswell Sisters. Along with Benny in the groups are such names as Bunny Berigan, Mannie Klein, Eddie Lang, Artie Bernstein, Jack Teagarden, Gene Krupa, etc. ---Some of the tunes are "Would You Like To Take a Walk", "I Don't Know Why", "I Just Couldn't Take It Baby", "Heat Wave", "I've Got Five Dollars", and so on. I'll try and review an item or two in each issue of RR, but if you can't wait you might write Alan at 13821 Calvert St., Van Nuys, Calif. 91401 for his complete catalog.

The Vinyl shortage seems to have slowed down the reissue program at Columbia, which is a shame because they've had a great program going until this shortage. The last item I've had from Columbia was the three W.C. Fields items reviewed in Issue 131.

Our next item is not really a reissue of old material, but rather a reissue of an IDEA, and one that I'm certain will bring a lot of joy into your music room.

More years ago than I really care to think about, Paul Weston and Jo Stafford presented themselves in a spoof LP as Jonathan and Darlene Edwards. In this album was heard some of the most God-awful piano artistry since Liberace first played "chopsticks". Also, some of the most discordant vocalizing since the days of Florence Foster Jenkins epitomized "The Glory of the Human Voice", as presented by Darlene.

But, as I have said, this was a spoof, and it takes superb artists to pull it off. Paul and Jo are just that, -- And in these troubled times, a good laugh can be a magic panacea to ease your many burdens. If you don't howl after hearing the tracks from their new LP, then you're in big trouble!

The title is "Jo Stafford and Paul Weston Present the Original Piano Artistry of Jonathan Edwards. Vocals by Darlen Edwards", and it's on Corinthian label (#COR-104). As far as I know it's only available through Corinthian Records, 6290 Sunset Blvd., Hollywood, Calif. 90028.

Titles are: "It Might As Well Be Spring", "Poor Butterfly", "Autumn in New York", "Nola", "Stardust", "It's Magic", "Sunday, Monday or Always", "Jealousy", "Cocktails for Two", "Dizzy Fingers", "Three Coins in the Fountain", and "You're Blase". Darlene sings on numbers 3, 6, 9, and 12 in the order listed above.

I understand Corinthian has another Jonathan and Darlene LP called "Jonathan and Darlene Edwards In Paris", and I just gotta hear that! -- That is, if I can stop laughing long enough to order it after hearing this one!

Lots of interesting "goodies" from England for this issue:

On Fountain (FV-202) the long-awaited Volume 2 of "Miss Annette Hanshaw, The Early Years 1927", most of which are from the Perfect label. Fans of Annette will be ecstatic with the set, and especially with the elusive "That's Why I Love You", which was only released in Canada back in 1926. Most of the backing is by small, instrumental groups.

The rest of the items are from the "Golden Age of British Dance Bands" series, and the first in that group is "Good News" with Jack Hylton & His Orch., in which the works of DeSylva, Brown & Henderson are featured. These early Hylton cover the period from 1927 to 1931. Heard vocally are Pat O'Malley, Sam Browne, Jack Jackson, Billy Ternent, and Jack himself. --And some great tunes of this era, like "If I Had a Talking Picture of You", "Thank Your Father", "You're the Cream In My Coffee", "Lucky Day", and many others. (EMI World Records SH 218).

Second in the GAOBDB series is "Geraldo & His Orch." on EMI World Records SH 215, and covers a rather wide period from 1932 to 1944. This one should be of special interest to Al Bowlly fans, since Al is heard doing "You're As Pretty As a Picture" and "You're a Sweet Little Headache". Others heard vocally on this reissue are Eve Becke, Dorothy Carless, Johnnie Green, (England's, not ours!) Beryl Davis and Doreen Villiers. And some fine tunes are included, like "Deep Purple", "I'm Old Fashioned", "Moonlight Mood" and a super arrangement of "Blues in the Night", among others.

Next on EMI World Records SH 210 is the band of Jack Jackson, not so well known here in America as others, but a fine band nevertheless. And to anyone who finds Jack Jackson a stranger on records, I'd suggest you try him; you'll like him! -- If you want some enticing may I remind you that here again the late Al Bowlly is featured on four tracks, and sounding superb! ("I'm Playing With Fire", "Come On, Be Happy", "Sittin' In the Dark" and "Let Bygones Be Bygones"). All of these Jackson sides are from the 1933-1934 period, and as an added bit of interesting news, may I remind y'all that American Alberta Hunter is featured on quite a few of the vocals on this LP also. Some of my friends question the appearance of Denny Dennis on a couple of tracks, but then Brian Rust wrote the notes, and Brian isn't wrong too often!

Our last item to review in the "Golden Age of British Dance Bands" series for this issue is on EMI World Records SHB 211/212, and is a two record set. This one, like the others, is a pure delight! A four year period, from 1928-1932, is covered, and during this time such musicians as Danny Polo, Joe Crossman, Reg Pursglove, Sylvester Ahola, Bert Reade, and Ted Heath and Arthur Lally, the latter two future bandleaders, are featured. Arrangements are by Lew Stone (another future bandleader), and Bert Reade and the late Sid Phillips. Vocalists are: Joe Crossman, Sam Browne, Elsie Carlisle, The Carlyle Cousins, Clive Erard, and The Three Ginx (identified as Eric Handley, Ivor Robbins and Jack Joy on the LP notes).

With eight cuts per side, you're in for a real Ambrose treat with this two-LP set, with a total of 32 selections! I wish I could list all of them for you, but will have to just touch upon a few that I personally liked: "Singapore Sorrows", " 'Leven Thirty Saturday Night", "Whistling In the Dark", "Ho Hum", "You Rascal You", "Half Caste Woman", "Blue Again", "When Yuba Plays the Rumba On the Tuba", "Japanese Dream", and...but, hold on! I'd better quit or I'll be mentioning all 32. Not too difficult really, as I must confess I'm fond of the entire batch! --And I'll bet you will be too.

By the way, to those of you readers who are not "into" English bands, may I suggest you give it some thought. For the most part these bands had some really good musicians and arrangers on the payroll. And with their exceptionally fine reissue program it's possible to build up quite a library.

To those of our readers in the Northern California area, and especially Sonoma County, may we invite you to tune into KPLS (AM), 1150 on the dial, on Sundays, between one and two-thirty when yours truly is conducting a nostalgia program featuring old 78's and reissue LP's.

Thanks for stoppin' by our corner...and happy listening!

(Comments to Bob Davenport, P. O. Box 918, San Anselmo, Calif. 94960).

ISSUE INDEX OF 'DIGGIN' THE GROOVES'

Reviews from its inception up through issue 131

LABEL & NUMBER	ISSUE #	ARTIST
AJAY		
3749	131	Al Jolson
ANGEL:		
S-36073	131	"Sound of Silents"
ATLANTIC:		
SD2-308	127	Jelly Roll Morton
SD2-309	127	Bud Freeman & E. Condon
BIOGRAPH:		
C-8	127	Ted Lewis
C-10	127	Bunny Berigan
C-11	127	Ruth Etting
C-13	127	Bing Crosby
CLANCO:		
(No number)	123	Clancy Hayes
COLUMBIA:		
KS 31456	122	Cole Porter
KG 31564	125/6	Eddie Condon
KG 31617	125/6	Teddy Wilson
KG 32064	124	Ivy Anderson
C 32245	125/6	Marlene Dietrich
KG 32426	127	Bob Wills
32355	127	"Jazz Piano Anthology"
SG 32472	127	Fred Astaire
G 32564	131	Duke Ellington
G 32593	131	Cab Calloway
KG 32663	127	Gene Krupa
32822	131	Benny Goodman/H. Forest
32708	131	"Boogie Woogie"
KC 32240	131	W.C. Fields
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EMI STARLINE:		
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FOUNTAIN:		
FV 201	129/130	Annette Hanshaw
GNP:		
9013	131	Benny Strong
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9018	125/6	Jack Hylton
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9031	131	Django Reinhardt
HALCYON:		
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HAL 7	122	Roy Fox
HARMONY:		
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KH 32015	122	Les Brown
KH 32020	122	Woody Herman
KH 32021	122	Artie Shaw
KH 32165	124	Lionel Hampton
KH 32264	124	Xavier Cugat
KH 32421	125/6	M. Morath & W. Rose
KH 32422	127	"Legendary Leading Women"
KH 32423	127	" " "
KH 32424	127	"Legendary Leading Men"
KH 32430	127	" " "
KH 32583	127	Chuck Wagon Gang
JAZZ STUDIES:		
JS-1	125/6	"Hot Dance Obscurities"
MARK 56:		
632	125/6	Judy Garland
MCA:		
2-11002	131	"That's Entertainment"
MONMOUTH-EVERGREEN:		
MES 7051	122	"New Moon"
7052	122	"Tip Toes"/"Wildflower"
7053	122	"Sally"
7054	122	"Student Prince"
7055	123	Jack Hylton
7056	123	Ray Noble/Al Bowlly

(cont'd on page 6)

DISCO-ING IN

George Blacker

Further PVG Ramblings, Crescent Research, and odds and ends

Perhaps I should begin this, the first "Disco-ing In" column to be written with that specific format in mind, by saying an astonished "Thanks" to Lennie Kunstadt for elevating these effusions of mine to the dignity of a semi-regular column, and adding me to the contributing staff. Both of these actions came as a complete surprise to me, and I'm immensely flattered, in addition to being unsure of whether I have enough to discuss to maintain this thing on more than an irregular basis. However, I'll do my best.

Since the thing that started this column in the first place was my research into the "Pennsylvania Vertical Group" (hereinafter to be referred to as the PVG), I guess I'd better bring you up to date on developments since the publication of issue 131. Not too long after I'd submitted the summary of research published therein, I was able to get some additional data. Thanks to Ollie Graham of Westerly, R.I., I was able to add these Rex records to my research file:

D5085	5127	F5344
5087	5128	5395
5093 (Mxs. unknown)	5274	5396
5126	5337	5482

All of the above were new listings, from which I was unable to discover any dual-label releases or conflicts a la Phono-Cut. Needless to say, however, the listings are desirable in themselves. Also, at the recent Syndicate gathering in North Bergen, Lennie K. presented me with two 12-inch Rishell records, one of which I'd already had reported as having appeared on Imperial. I allude to Rishell 1071. I intend to discuss the known numerical series a bit later on, so keep this number in mind. Finally, to complete the additional data obtained since issue 131, I got complete documentation on Rishell 5044, which turned out to be the same as Rex 5044, on which I'd had only partial information before, via Dave Jasen's ragtime discography. Jim Hadfield turned that one up for me.

Before I discuss the numerical series, I wish to raise one minor point about the list of conflicting issues printed in the PVG statistical breakdown that appeared in issue 131: delete the Phono-Cut Sonora 5051 conflict. Since I made that list up, I have discovered that the Sonora vertical discs had a different catalog matrix number for each side, much after the fashion of many European labels of pre-1914 vintage. I might add that even now, I have yet to see a Sonora vertical-cut disc. Neither has anyone else that I know.

Now for the known Rex numerical series. The most common one, and the one on which I've spent most of my time and effort, is the 5000's 10-inch block. It contains a wide variety of types of material: foreign-language (including operatic arias), dance, sacred (or standard) and popular vocal and instrumental. I've also seen a few examples of a 10-inch single-faced series of operatic arias, all numbered in the F2000's. I have a listing of a double-faced F2000's series disc, but no accurate description of it; I presume it's a 10-inch record, but cannot be positive of this. There was a 12-inch series of records numbered in the 3000's

and which were devoted to a mixture of operatic arias, concert songs and occasional classical instrumental morceaux; all of these that I know of were double-faced. From numbers I found on one 12" disc, I infer the possible existence of a 10000's block of single-faced 12" classical discs and finally, there is a series of 12" discs in a 1000's series. This should not be confused with a 1000's series of 10-inch Rishell records, which seems most probably to derive from Okeh. I've actually seen only a few of these -- two or three, to be exact -- so can't be sure of their derivation, but the handwritten master numbers, all 3-digit, look very much like the masters I've seen on numerous Okeh verticals, and the catalog numbers are strongly suggestive of Okeh. I have yet to get access to an Okeh vertical label listing or a catalog for cross-checking purposes, but I have high hopes.

A brief note about Rex master numbers seems in order. As far as I can make it out, the lowest master number definitely traced to Rex is in the low 300's.

(cont'd on page 6)

Music-KLEE Speaking!

by Joe Klee

Milestone "Milestone Twofers"

The Gennett recording studios in Richmond, Indiana were a rather crude ramshackled establishment by any standards, much less compared with the thirty-two track engineering marvels of today. It was a sort of shack situated in such proximity to the railroad tracks that when a train came through all recording had to cease until the train had passed. Still this primitive structural set-up was the preservation house of more great jazz of the early twenties than any other edifice. Due to the ingenuity of Messrs. Orrin Keepnews and Bill Grauer many of these gems of Gennett's finally found their way to Biltmore and Riverside Records and finally to Riverside's new owners Fantasy/Prestige/Milestone of which the aforementioned Mr. Keepnews is the chief custodian of jazz. The music is too well known to need comment. One need only scan the list of names to know that it was the creme de la creme of 20's jazz. The Oliver Creole Band with Louis Armstrong, The Wolverines with Bix, Jelly Roll Morton with the New Orleans Rhythm Kings and by himself and the New Orleans Rhythm Kings by themselves too. They're all out on Milestone twofers (two for the price of one and a half or something around that price), along with some Paramounts, Autographs etc. and two more twofers by some important blues singers Blind Lemon Jefferson and Ma Rainey. I'm not about to try to say anything really analytical about blues singers because Brother Kunstadt far outweighs me in that field. I intend to concern my remarks primarily with the sides in the double albums devoted to Bix and The Wolverines, The Oliver Band, Jelly Roll Morton and the New Orleans Rhythm Kings.

Sure, as Brother Kunstadt was quick to remind me, these things have been available before in various reissue series. What's really important is all those little bitty extras you get. In the album called Bix and the Chicago cornets you get all the Wolverine sides including the alternate take of "Susie" heretofore only available on an expensive and hard to get imported 45 from South America. There are also two later tracks by the Wolverines with MacPartland in for Bix and a whole side by the Bucktown Five which included Muggsy Spanier on cornet and the late under-rated Chicago clarinet master Volly De Faut. On the Jelly Roll Morton album, besides all the Gennett piano solos, there are some sides with the likes of Natty Dominique, Boyd Senter, Punch Miller, Lee Collins, Roy Palmer and Volly De Faut. The Oliver album includes not only the Gennetts but the Paramounts with alternate takes of "Mabel's Dream" and "Southern Stomps" and the Oliver/Morton duet of "Tom Cat" and "King Porter" on Autograph. Then there is a final side of The Red Onion Jazz Babies including "Santa Claus Blues" and the historic "Cake Walkin' Babies." The N.O.R.K. album includes a lot of second masters including three takes of "Tin Roof Blues." It's good to have all the music available again and with intelligent liner notes from the likes of Dan Morgenstern, Bob Greene and Max Harrison. Now some young horn player growing up in the '70s can hear Louis, Bix, Mares, Oliver, Collins, Muggsy et al. and know that Miles Davis didn't invent it all by himself.

There is no quibbling about the material included. It is all vital to the state of the art of jazz. If there are omissions they should be lamented but then something else would have had to move to make room for whatever came in and we would have to lament that omission instead. The liner notes are generally good and intelligently done with the exception of Ralph Gleason's liner for the Oliver/Louis set. The sort of scholarship that a writer such as Martin Williams would have brought to this project would have been far more valuable than Gleason's 'Rolling Stone' style of writing.

As far as the sound goes it varies. The originals were none too great to begin with. Acoustic recording, with the horn rather than the microphone, had its drawbacks. It was impossible to properly record either string bass or drums. The Gennetts and the Autographs are notably superior to the Paramounts. The only recordings which I possess in other versions are the Morton solos (Fountain) and the Oliver Gennetts (Herwin).

5

(cont'd on page 6)

Blues ADDENDA RESEARCH and CORRECTIONS

Anthony Rotante - Paul Sheatsley

FURTHER VON, HI-Q, FORTUNE, SENSATION, DRUMMOND, JVB No. 2 SERIES RESEARCH

- from Bez Turner, London, England

I was very interested in the discographies of Detroit labels which you published in RECORD RESEARCH 129/130. What follows is an attempt at adding to those discographies either as new information or corrections.

VON-700 SERIES

701 Trouble Keep Getting In My Way	
Rev. C. L. Moore	A
Peace in the Valley	B
705 He Will Understand and Say Well Done	
Part 1 James Lee	A
Part 2	B
707 Deliverance Will Come	
Part 1 Willie Todd	A
Part 2	B

The 700 series was started by Joe Von Battle when he moved to 8434-12th Street from his earlier shop at 3530 Hastings. This was some time between 1960-1961 when Hastings Street was pulled down to build a freeway.

HI-Q

5024 OH BABY	
THOSE	
5030 DONKEY Tony Valla and The Alamos	H77
PORK	H78
5036 BIG JACK REYNOLDS AND HIS BLUES MEN	
5040 JUMP LULA Pts 1&2	
5041 EVERY	H153
THE GRUNT	H154
5044 ROCK	
Dell Vaughn with The Fortune Aires	H164
HONEY	
Johnny Powers and his Rockets	H165
5045 BED - Roy Hall and His Jumping Cats	H165
3 ALLEY	H166
5046 SWEETIE PIE	H168
Ellis Kirk & The Town & Country Playboys	
JOANN	
Kenny Layne	H169
5048 FOR YOUR LOVE PRETTY BABY	H172
Len Bland & His Hi-Notes	
OPERATOR	H173
5049 MY MOTHER IS A FUNKY CHICKEN	
Pat Holben Trio	
KEEP ON TRUCKIN'	

There is also a strange rock-a-billy item:

11 IT'S ALL YOUR FAULT - Farris Wilder
HAUNTING DREAMS

I know of no other discs in this series but it may be a re-issue from an earlier Fortune session.

FORTUNE 100 SERIES

Much of the following info conflicts with what you have. However Fortune is not a label run on exactly logical grounds and it may well be the case that two different records have been released with the same issue number. In fact 538 supports this theory - the Dr. Ross is a recent release yet the issue number would indicate a middle to late 50s release date:

126 DIRTY	
NO ROSE IN SAN ANTONE	
144 ADIOS MY DESERT LOVE - Diablos	
170 GOIN' DOWN THE ROAD - Roy Hall	
JEALOUS LOVE	
172 WILD CAT BOOGIE - Forrest Rye	
ARE YOU MAKING A FOOL - Peter Pyle	

FORTUNE 200 SERIES

207 LITTLE LOVE - Terrigan Brothers	
HI-HO LITTLE GIRL	
215 MEMPHIS - Jim Myers & His Gems	F235
AFTER TOMORROW	F236
227 LONESOME JUKEBOX & ME - The Hall Bros.	F299
HONEYMOON CABIN	F300

FORTUNE 400 SERIES

487 LEAVE ME ALONE - Nathaniel Mayer

(cont'd on page 6)

"DIGGIN' THE GROOVES" INDEX

MONMOUTH-EVERGREEN (cont'd)

7057	123	"Irene"
7058	124	"Rose Marie"/"Roberta"
7059	125/6	"Hits of Walter Donaldson"
7060	125/6	Frances Geršwin
7061	125/6	Ronny Whyte/Travis Hudson
7062	127	Noel Coward
7064	127	Jerome Kern In England
7067	131	Libby Holman

RCA:

VPM 6076	122	Helen O'Connell
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STAR TONE:

ST 201	121	Judy Garland
ST 202	121	Dick Powell
ST 203	121	"Calling All Stars"
ST 204	121	"Roberta"/"Top Hat"
ST 205	121	"The Feminine Touch"
ST 206	121	"Singing Troubadours"
ST 210	131	Misc.

SUNBEAM:

MFC 5	131	"Hodge Podge of Jazz"
MFC 7	131	"Great Brunswick Records"
MFC 9	131	"Cardboard Dance Hall"
MFC 4	131	Horace Heidt
MFC 6	131	Ray Noble
MFC 8	131	Isham Jones
ST 101	131	"Big Broadcast"
SB 203	131	Harry James
HB 301	131	Dorsey Bros.
HB 302	131	Phil Harris
HB 303	131	Jimmie Grier
HB 304	131	Gus Arnheim
HB 305	131	Xavier Cugat

SWING ERA:

1012	125/6	125/6	Ray Noble
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TULIP:

101	127	Louis Armstrong
102	127	Billie Holiday
103	127	"The Blues"
105	127	C. Hawkins & L. Young
106	125/6	"Best of Big Band Singers"
107	131	W. Herman/H. James
108	131	Bing Crosby: "Music Hall"

20th CENTURY FOX:

T-905	125/6	Tommy Dorsey
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VJM:

46	125/6	"Hard Luck Blues"
50	125/6	"Blue Flame"
60	125/6	Louis Armstrong
LC-11	131	Speckled Red

WARNER BROS:

3XX 2736	127	"Fifty Years of Film Music"
3XX 2737	127	"Fifty Years of Film"

WORLD RECORD CLUB:

SH 172	123	Henry Hall
SH 176	124	"No, No, Nanette"/ "Hit the Deck"
SH 177/8	124	Lew Stone
SH 179/180	124	Noel Coward
SH 187/8	129/30	Jack Hylton
SH 190	129/30	Jack Hylton

MUSIC-KLEE SPEAKING (cont'd)

The Milestone Mortons sound clearer than the Fountains and the Herwin Olivers sound brighter than the Milestones. There are some lamentable problems as to speed and pitch. There are uncertainties throughout some of the set by the New Orleans Rhythm Kings and a lamentable drastic drop which nearly ruins Morton's solo of "Wolverine Blues." It amounts to nearly a half-tone difference and it occurs at the end of the second chorus. I don't know the reason for this because it does not occur on the Fountain reissue. I checked this with a friend who also has both recordings and he confirmed that the same flaw occurs on his copy so apparently all copies of the Morton include this flaw. As jarring and grievous as this flaw is, it is more than compensated for by the inclusion of two versions of the Jelly Roll Morton Steamboat Four recording of "Mr. Jelly Lord" featuring the incredible comb and kazoo combination of "Memphis" and W. E.

Burton with Boyd Senter's clarinet weaving round them and Jelly playing the whole damn rhythm section in his left hand plus a couple more horns in his right. As for the N. O. R. K. album this band should now be recognized as the dynamite organization it was. There's often been a tendency to downgrade the N. O. R. K. because of some very unfortunate reissues on various bootleg LPs. They were a band with a lot of punch and vigor and if Mares, Brunies, and Rappolo weren't always as inspiring as some of their contemporaries second best to Oliver's band or the Wolverines it is nothing to be ashamed of.

One thing which I hope will be accomplished by the issuance of the Bucktown Five sides and also of Volly De Faut's duets with Morton is that perhaps this fine clarinetist will finally be accorded the acclaim he deserves.

There are some discographical errors. The presence of Vic Berton on drums on the Wolverine session of June 20, 1924 is omitted.

It has been substantiated in Sudhalter's "Bix, Man and Legend." The July N. O. R. K. sessions fail to note the substitution of Chink Martin on tuba for Steve Brown on string bass though this can be confirmed by consulting Rust or by simply listening to the recordings in question. Also no mention is made of the substitution of Bob Gillette on banjo for Lou Black on the same sessions. Yet this error does not diminish the thrill of N. O. R. K.'s "Bugle Call Rag" or finally hearing three versions of "Tin Roof Blues" consecutively programmed. And if you really want to have some fun, try listening to "Tiger Rag" by the N. O. R. K., the Wolverines and Jelly Roll Morton's Kings of Jazz. They're all here on these Milestone twofers... and so are a lot of other fine jazz records.

All comments to Joe Klee, P. O. Box 48,
Peter Stuyvesant Station, New York, N. Y. 10009.

LK Ed. Note: More information about the Melrose music publishing group who made most of these great Gennetts listed above REALITIES should be included in future reissue programs.

DISCO-ING IN (cont'd)

I've seen a lower one (201), but am not positive it's a Rex master. They seem to go no higher in that series than the 900's, then a 4-digit series beginning with a "O" takes over. This, in its turn, is supplanted by an X-prefixed series. In a few cases, the "X" was a suffix; the lowest I've encountered in that lot is 6X. A few of these have been suffixed by such kettlers as "A", "B" or "C", leading to the inference that they may be take indicators. I've listed a couple of instances of differences of one digit between the master numbers of different copies of the same title in the other master series, from which I infer that Rex may then have followed the practice of renumbering successive takes, as Brunswick and Vocalion did for so many years. So far, I have seen too few copies of the same record to do more than guess at this, so don't bet the rent money on it. So much for the PVG.

MORE CRESCENT RESEARCH

Thanks to Martin Bryan of St. Johnsbury, Vt., I am able to supply definite information on one more Crescent record ("RR", issue #102 et seq.). Here it is Crescent C10006 A(S 66083-1)-"I Walk with the King (Ackley) - Ewart Brunn, tenor w. organ acc. Prob. from Pa 20160, by Wm. Wheeler, According to the ad in "The Phonograph", this side was to have been "Adeste Fideles," sung by the Crescent Mixed Quartet. Probable source of this would have been Pa 40025 (12"), by the Clyric Quartet.

Crescent C10006 B(S 65240-1)-"Silent Night" (Haydn) - Crescent Mixed Quartet, unaccompanied Prob. from Pa 40025 (12"), by Clyric Quartet

So, you see, we have another instance of a coupling's being changed at release from that which was advertised.

Now I have an additional note on the Crescent research project that began several issues back. Bill Bryant found the following Lyric record, on one side of which was stamped what seems to have been intended to be a Crescent catalog number: 4151 A(S 66914-1A) - "Harry Fox Trot" B (C 10071-B) -- "Jack O' Lantern' Medley" Lyric Dance Band

The master number on side A is almost certainly a Pathe number. Side B has no visible master number, but was probably intended for issue on Crescent. Since no Crescent discs were issued beyond C10060 (that we know of), it would appear that Pathe simply sold the dubbed master to Lyric. Side A may have come from Pathe 20416 by the American Republic Band, while B could have appeared originally on Pathe 20281 by the same band. If someone has a copy of 20416 lying around, I'd appreciate it if he'd check the master number of that title. That's it for this issue. I hope some time to have photos of the three Rex label designs I've encountered thus far. I did achieve a usable photocopy of the Boston T. M. Co. (Phono-Cut) test pressing, but the Rex labels didn't photocopy well at all, and I doubt whether they're usable. I hope in future columns to discuss further my proposed discographical data sheet, and I'm planning to load my shotgun and take out after a discographical sacred cow. There may well be other ramblings and maunderings, so watch this publication for them.

-comments to George Blacker

48 Foote St Cheshire Conn 06410

BLUES RESEARCH (cont'd)

FORTUNE 500 SERIES

538	SUGAR MAMA - Doctor Ross	
	The Harmonica Boss	F357
	I'D RATHER BE AN OLD WOMAN'S BABY THAN A YOUNG GIRL'S SLAVE	F358
565	YOUR STAR	F340
	HEY LOVER	F339
573	I FOUND OUT - The Disciples	F367
	12th STREET	F368

FORTUNE 800 SERIES

872	DADDY DADDY Pt. 1	F365
	DADDY DADDY Pt. 2	F366

That is all the info I have on the Fortune/Hi-Q/VON labels.

SENSATION

11	TWO GUITAR BLUES - Don Juan & Johnny Brown	
	A LONG	

I shall now list what I know about the Drummond label. It is reputed that all copies of the 2 Baby Boy Warren issues have been found in Memphis, Tenn. However Drummond 3002 is clearly a Joe Von Battle production from the master numbers. As well as this the pressing is identical to 2 of the JVB 78s that I own. By this I mean that the run-in & run-out grooves on all three follow exactly the same pattern. The stamping of the master number is also identically placed and uses the same shaped numbers. Finally the 5Scalders are said to include a young Curtis Mayfield! From all this I conclude that Drummond was a Detroit label.

DRUMMOND

3000	IF ONLY YOU WERE MINE - 5 Scalders	
3001	WILLOW BLUES - 5 Scalders	
3002	CHICKEN - Baby Boy Warren	59A
	BABY BOY BLUES	59B
3003	SOMEBODY PUT BAD LUCK ON ME	
	Baby Boy Warren	310
	STOP BREAKING DOWN	311

I've just checked my copy of Drummond 3002 and have discovered that the master numbers which I list above are those in the shellac. However the master numbers on the label are 308 & 309 respectively. As I recall, Baby Boy Warren, in an article in BLUES UNLIMITED (number of issue not to hand), remembered cutting the above sides for Von Battle who also cut the sides appearing on Al Benson's BLUE LAKE label.

JVB 2nd SERIES

51	JORAE'S SHUFFLE - Lord Bengmin*	51A
	MARCELLAS BLUES - Marcellas	51B

* This was written and, presumably performed, by Benny Sampson, owner of SAMPSON, yet another Detroit label. The label was part of the PROSPERITY RECORDING CO. of 3419 Hastings Street, Detroit. There is a photograph of this extremely rare label in BLUES UNLIMITED 80, page 7. Oddly enough it's a Baby Boy Warren disc that's shown. The label also issued vocal group recordings but of these I have no details.

Tex Ritter collection

see 108 109 111
113/4 115 119/20
122 124 125/6 127
129/30 131

TEX RITTER (continued) by D. Toborg



THE FIRST PRESBYTERIAN CHURCH
Nashville

January 4, 1974 at 2:00 P.M.

A SERVICE OF WORSHIP AND PRAISE
to the Glory of God
In Loving Memory of

MR. WOODWARD MAURICE "TEX" RITTER
Christian - Churchman - Husband - Father
Patriot - Composer - Actor - Singer - Guitarist
Author - and a Friend to All of Us

Born: Panola County, Texas on January 12, 1907
Died: Nashville, Tennessee on January 2, 1974

The Order of Service

PRELUDE Dr. Henry Fusner

The Family Will Enter and Be Seated

*PROCESSIONAL HYMN 31--"Praise, My Soul, The King of Heaven"

REMARKS OF LOVE Dr. Walter R. Courtenay

PRAYER Dr. Walter R. Courtenay

SPECIAL MUSIC--"Rounded Up In Glory" The Four Guys

OLD TESTAMENT SCRIPTURE Dr. Cortez A. Cooper, Jr.

ANTHEM--"The Twenty-Third Psalm" (Anglican Chant) The Choir

NEW TESTAMENT SCRIPTURE Dr. Cortez A. Cooper, Jr.

*RECESSIONAL HYMN 425--"For All the Saints Who From Their Labors Rest"
(First Tune - Stanzas 1,2,3 and 6)

*THE BENEDICTION Dr. Cortez A. Cooper, Jr.

POSTLUDE Dr. Henry Fusner

(The congregation will remain standing in the pews
until the family has left the sanctuary.)

*The congregation will stand and join the choir in the singing of
the Processional and Recessional Hymns.

"For God so loved the world that He gave His only
begotten Son that whosoever believeth in Him should
not perish but have everlasting life." (John 3:16)

Thanks to Brad McCuen of Peer - Southern for supplying us with a copy
of TR's Funeral Service. Mr. McCuen is a Trustee of the Country Music
Foundation and was an honorary pallbearer at the Service.

MULTI ARTIST LPs. ONLY SELECTIONS BY TR LISTED

TRANSCRIPTIONS

16"

Navy "Country Music" Time

Program 16: Master Of Ceremonies - Del Sharbut
(F-15034)(UR-205377-Ch-3-AU)
Have I Stayed Away Too Long? (Theme)
The Bell Weevil Song
The Marshal's Daughter
Have I Told You Lately That I Love You?
High Noon (Do Not Forsake Me)

(The above is a "Live" Show)

Program 22: (No information available at this time)

12"

US Army Reserves "Songs For The Seasons"
(62 FPV 72266-1-ST-11073 SOS 1-5)
Side 1 Cut 4: Here Was A Man (3:54)

(TR speaks with song from Capitol Records)

(TO BE CONTINUED)

PLAZA

CARL KENDZIORA (7947 through 8035)

5000 Series (cont'd)

Given are Masters, tune titles, artist credits
and dates.. Listing began in 36, July 1961...

From
Issue
131

- 7947-Good Night
7948-Louisiana Lullaby
7949-Home Sweet Home
7950-What Do I Care
7951-Light The Way To Somebody's Heart
7952-They Can't Take You Away (From Me Now)
7953-Shake It Down
7954-Banjo Papa (Stop Pickin' On Me)
7955-Your Wopries Ain't Like Mine
7956-That Brand New Model Of Mine
7957-In The Evening
7958-My Pet
7959-Beloved
7960-Old Pals Are The Best Pals After All
7961-Mammy Is Gone
7962-Little Mother (Mitterchen)
7963-Ramona
7964-When Love Comes Stealing
7965-When You're In Love
7966-Swanee Sue
7967-Life Means Nothing To Me
7968-I Never Thought (That Some Day You'd Be Mine)
7969-That's My Mammy
7970-Laugh, Clown, Laugh
7971-On The Laundry Wagon
7972-The Dish Washer
7973-I Always Knew
7974-Where The Blue Bird Builds It's Nest
7975-Carolina Home
7976-Puttin' On The Dog
7977-Bring Back My Lovin' Man
7978-Try To Smile
7979-Get Out And Get Under The Moon
7980-On A Mountain Trail In Old Hawaii
7981-Fireworks
7982-Pig Alley Stomp
7983-Here 'Tis
7984-Alligator Crawl
7985-Ever Since I Met That Girl
7986-Stayin' Home Nights
7987-If I Can Ba-Ba-Baby You
7988-The Bells Of St. Mary's
7989-Get Out And Get Under The Moon
7990-Georgie Porgie
7991-The Ventriloquist & His Dummy - Part I
7992-The Ventriloquist & His Dummy - Part II
7993-Just A Little Way Away From Home
7994-C-O-N-S-T-A-N-T-I-N-O-P-L-E
7995-Sorry For Me
7996-Sunnydise Lane
7997-Was It A Dream?
7998-Mamma's Grown Young - Papa's Grown Old
7999-(I Love To Dunk A Hunk Of) Sponge Cake
8000-Oh! You Have No Idea
8001-Too Busy
8002-Sweet Lorraine
8003-Just Like A Melody Out Of The Sky
8004-I Wanna Go Back To Indiana
8005-I Found Her
8006-A Pretty Girl, A Pretty Tune
8007-March Of The Toys
8008-Panamericana
8009-Badinage
8010-Al Fresco
8011-C-O-N-S-T-A-N-T-I-N-O-P-L-E
8012-We Love It
8013-Dancing Eyes
8014-I Must Be Dreaming
8015-Out Of A Clear Blue Sky
8016-Is It Gonna Be Long?
8017-Lei Lani (Wreath Of Heaven)
8018-Deer Little Pal (Of Waikiki)
8019-Rose Of Hawaii
8020-Laugh, Clown, Laugh
8021-Just Like A Melody Out Of The Sky
8022-Steamboat (Keep Rockin')
8023-There's A Whippoorwill A Calling
8024-What Good Are Tears?
8025-Carolina Home
8026-My Last Waltz With You
8027-I Wonder
8028-When The Harvest Moon Is Shining
8029-Rosette
8030-Johnny Loves Maggie
8031-There's No Place Like Home, Sweet Home
8032-Don't Send Your Wifey To The Country
8033-You're A Real Sweetheart
8034-Because My Baby Don't Mean Maybe Now
8035-Bring Back My Lovin' Man
-Hollywood Dance Orchestra -5/1/28
-Hollywood Dance Orchestra -5/1/28
-Hollywood Dance Orchestra -5/1/28
-Al Lynch & His Orchestra -5/2/28
-Al Lynch & His Orchestra -5/2/28
-Al Lynch & His Orchestra -5/2/28
-Lizzie Miles -5/2/28
-Lizzie Miles -5/2/28
-Lizzie Miles -5/2/28
-Ernie Golden & His Orch. -5/3/28
-Ernie Golden & His Orch. -5/3/28
-Ernie Golden & His Orch. -5/3/28
-George Beaver -5/7/28
-George Beaver -5/7/28
-George Beaver -5/7/28
-Harold Lambert -5/8/28
-Harold Lambert (Rodman Lewis) -5/8/28
-Harold Lambert (Rodman Lewis) -5/8/28
-Nathan Glantz & His Orch. -5/10/28
-Nathan Glantz & His Orch. -5/10/28
-Nathan Glantz & His Orch. -5/10/28
-Fred Rich's Dance Orch. -5/11/28
-Fred Rich's Dance Orch. -5/11/28
-Fred Rich's Dance Orch. -5/11/28
-Cook-Mitchell -5/11/28
-Cook-Mitchell -5/11/28
-Harold Lambert -5/14/28
-Harold Lambert -5/14/28
-Harold Lambert -5/14/28
-Six Jelly Beans -5/15/28
-Ten Jacks Of Diamonds -5/15/28
-Ten Jacks Of Diamonds -5/15/28
-Eddie Lewis & His Tropical Serenaders -5/18/28
-Eddie Lewis etc. -5/18/28
-Bob Fuller -5/18/28
-Bob Fuller -5/18/28
-Bob Fuller -5/18/28
-Bob Fuller -5/18/28
-Billy James' Orchestra -5/22/28
-Billy James' Orchestra -5/22/28
-Billy James' Orchestra -5/22/28
-Lou Raderman & His Pelham Inn Orchestra -5/23/28
-Lou Raderman etc. -5/23/28
-Lou Raderman etc. -5/23/28
-Phil & Jerry -5/29/28
-Phil & Jerry -5/29/28
-Sam Lanin & His Orchestra -5/24/28
-Sam Lanin & His Orchestra -5/24/28
-Sam Lanin & His Orchestra -5/24/28
-Eddie Lewis & His Tropical Serenaders -5/24/28
-Eddie Lewis etc. -5/25/28
-Jack Kaufman -5/25/28
-Jack Kaufman -5/25/28
-Jack Kaufman -5/25/28
-The Rounders -5/28/28
-The Rounders -5/28/28
-The Rounders -5/28/28
-Billy James' Orchestra -5/29/28
-Billy James' Orchestra -5/29/28
-Billy James' Orchestra -5/29/28
-Adrian Schubert's Concert Orchestra -5/31/28
-Concert Orchestra -5/31/28
-Radio Imps -6/4/28
-Radio Imps -6/4/28
-Radio Imps -6/5/28
-Radio Imps -6/5/28
-Radio Imps -6/5/28
-Lou Gold & His Orchestra -6/6/28
-Lou Gold & His Orchestra -6/6/28
-Lou Gold & His Orchestra -6/6/28
-Hawaiian Troubadours -6/6/28
-Hawaiian Troubadours -6/6/28
-Hawaiian Troubadours -6/6/28
-Roy Smeck -6/7/28
-Roy Smeck -6/7/28
-Robison-Luther -6/8/28
-Robison-Luther (Remade 7/2/28-Remade 7/17/28) -6/8/28
-Robison-Luther (Remade 7/2/28-Remade 7/17/28) -6/8/28
-Hollywood Dance Orchestra -6/8/28
-Hollywood Dance Orchestra -6/8/28
-Hollywood Dance Orchestra -6/8/28
-Dixie Marimba Players -6/11/28
-Dixie Marimba Players -6/11/28
-Dixie Marimba Players -6/11/28
-George Beaver -6/13/28
-George Beaver -6/13/28
-George Beaver -6/13/28
-Nancy Walker -6/14/28
-Nancy Walker -6/14/28
-Nancy Walker -6/14/28

(TO BE CONTINUED)